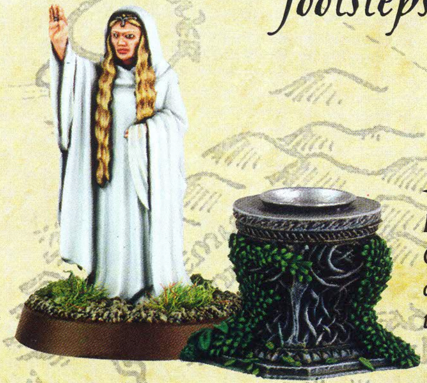
Lothlorien™, Land of the Elves™

In this Pack's Battle Game the cruel Moria Goblins relentlessly pursue the Ringbearer. Can Legolas lead Frodo into the safety of the woodland realm Lothlorien?

The realm of Lothlorien nestles between the towering Misty Mountains and the mighty river Anduin – a secret place of enchanted beauty. Here the Wood Elves make their homes at Caras Galadhon, in the boughs of the giant Mallorn trees. Using one of the three Elven Rings of Power, the Lady Galadriel infuses this land with ancient magic. Older even than Elrond, she has lived through many ages and has borne witness to many great deeds and foul atrocities. It is within the guarded borders of Lothlorien that the Fellowship seek refuge when the hordes of Moria pursue them. Haldir, captain of the Wood Elves, spirits the companions away from this danger and delivers them to the Lady Galadriel. But with the arrival of the Ringbearer, Lothlorien is revealed and the Dark Lord Sauron now turns his evil gaze upon it, threatening the sanctity of Galadriel's realm.

This Gaming Pack is centred on Legolas and the woods of Lothlorien. Over the page we highlight some of the major battles that Legolas fights in. The Battle Game sees him defending the Ringbearer as the Fellowship flees from Moria into the forest, and the Modelling Workshop presents an easy way to create trees for this woodland battle. Legolas is famous for his skill with a bow and in Playing the Game we look at all the missile weapons used by the various races of Middle-earth. Finally, in Painting Workshop, you'll learn how to paint your new Legolas miniature using simple techniques.

> *'Your coming is to us as the footsteps of doom'*
>
> GALADRIEL™



◄ ANCIENT MAGIC

Infused with mystic powers, Galadriel's enchanted mirror allows many possible futures to be seen.

Legolas, Woodland Prince

Legolas's archery skills prove invaluable in The Fellowship of The Ring *and* The Two Towers. *His prowess with the bow can prove just as deadly in your tabletop* Battle Games in Middle-earth, *and there are many exciting scenes you can recreate to test the Elven Prince's skills to the full.*

➤ WATCHER IN THE WATER *Legolas lets fly his arrows into the face of the lake monster.*

Summoned to Elrond's great council to discuss the growing threat posed by Sauron, Legolas travels from his home in the woodland realm of Mirkwood across the Misty Mountains to Rivendell. There he pledges his bow in the service of the Ringbearer. During the Fellowship's travels Legolas's keen eyesight and swift reflexes prove invaluable when avoiding the spies of Saruman, and at the entrance to the dread Mines of Moria his arrows find their mark fighting the ancient and fearsome lake creature guarding the gates.

The Mines of Moria

When the Fellowship is attacked in Balin's Tomb, Legolas's arrows slay dozens of Goblins. He also lands the blow that finally kills the brutish Cave Troll. Legolas's precision archery helps the Fellowship make their escape across the bridge at Khazad-dûm.

Amon Hen

When Lurtz launches his assault at Amon Hen, the Fellowship leap to Frodo's defence. Surrounded and outnumbered by vicious Uruk-hai, Legolas must use all his speed and deadly accuracy to fight off the determined attackers.

In the Lands of the Rohirrim

Refusing to leave Merry and Pippin to the mercy of the Uruk-hai, Legolas and his companions set off to rescue them. Their pursuit leads them deep into the realm of Rohan, where they fear they are too late. But they are surprised to encounter a resurrected Gandalf who assures them the Hobbits are safe.

The Wizard leads them to Edoras where the companions aid King Theoden against the Uruk-hai. While escorting refugees to Helm's Deep they are attacked by Warg Riders, the cavalry of Saruman. During the battle Legolas's archery saves Aragorn from a lethal Warg bite.

WARG ATTACK

Legolas fights against Sharku and his Warg Riders while the refugees escape.

Helm's Deep

When Saruman's forces attack the ancient keep at Helm's Deep, Legolas and his friend Gimli compete to see who can slay the most Uruk-hai. Their tallies grow as each tries to out-do the other – Gimli with his axe and Legolas with his deadly Elven bow. When all seems lost, Legolas rides out with Aragorn and King Théoden in a final act of defiance against the Uruk-hai. After the battle, Legolas, Gimli and Aragorn steel themselves for the future, as their quest pits them against the threat of Mordor itself.

> *'Their armour is weak at the neck and under the arms'*
>
> LEGOLAS AT THE BATTLE OF HELM'S DEEP

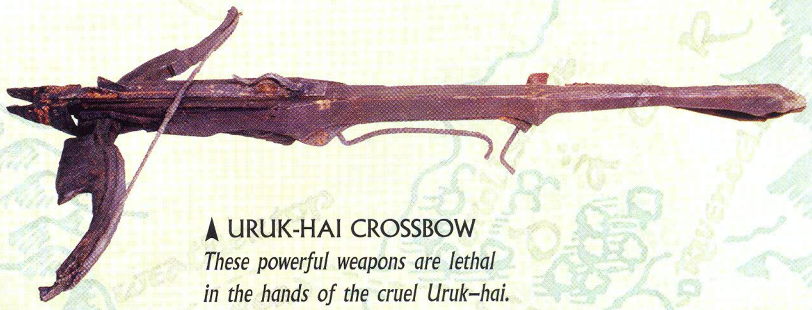
SIEGE OF ROHAN

Legolas fights beside his friends to save Rohan from the forces of Saruman.

Missile Weapons

Missile weapons are amongst the most deadly instruments of war used on the battlefields of Middle-earth. A well-placed volley of arrows raining down can break the fighting spirit of even the bravest warriors.

From the crude construction of Orc weapons to the elegant curves of Elven bows, all the major races in Middle-earth use some form of missile weapon. In this Playing the Game we will take a look at how all these different weapons are used in your *Battle Games in Middle-earth*. The full range of close combat weapons, from pikes to two-handed swords, will be detailed in Pack 9.



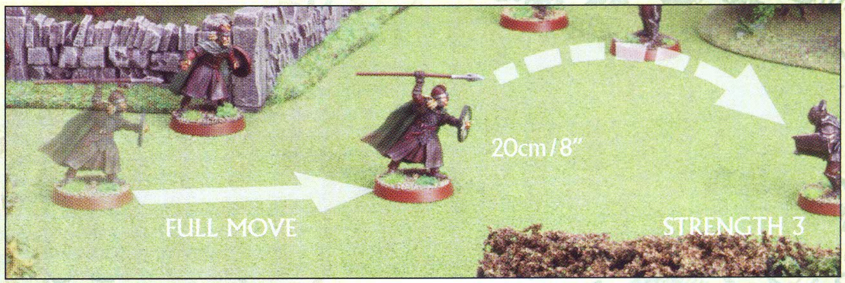
▲ URUK-HAI CROSSBOW

These powerful weapons are lethal in the hands of the cruel Uruk-hai.

Thrown Weapons

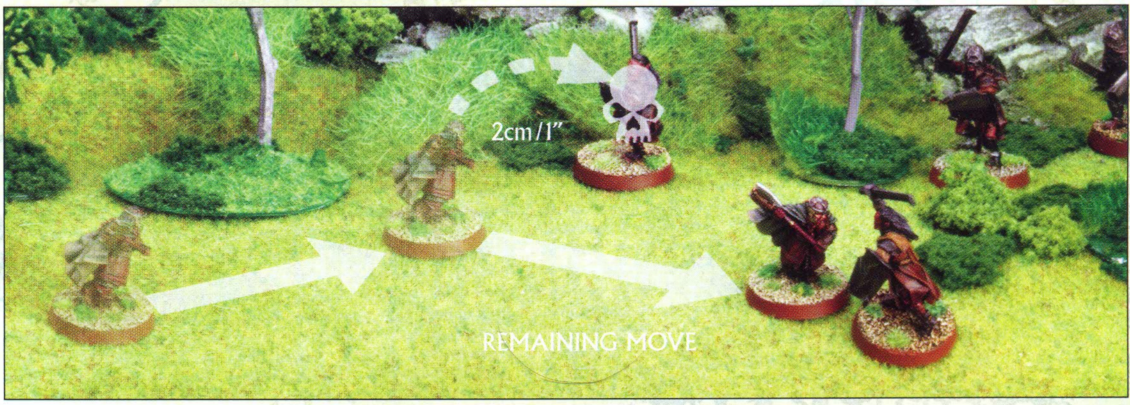
These are smaller versions of hand weapons that are weighted for throwing, such as Gimli's throwing axe or the throwing spears of the Rohirrim. These weapons may be used in the Fight phase as normal hand weapons.

Thrown weapons may be thrown in the Shoot phase as normal or may be thrown in the Move phase as the model charges into combat. To do this, move the model as if it was going to charge the enemy but pause the move 2cm/1" away from moving into touch. The weapon is then thrown at the model it was about to charge. Roll to hit and wound exactly as if it was the Shoot phase (even though it's still the Move phase). Then, if the enemy is still alive, finish the move by moving into touch. If the enemy was slain you may complete the remainder of your full movement, even charging into touch with a new enemy if you wish. A throwing weapon can only be used once in a game. Once it has been thrown, mark the model in some way to show it cannot be thrown again.



▲ THROWN WEAPONS

To throw its weapon in the Shoot phase a model may move its full move, and throw a maximum of 20cm/8". The attack has a Strength of 3.

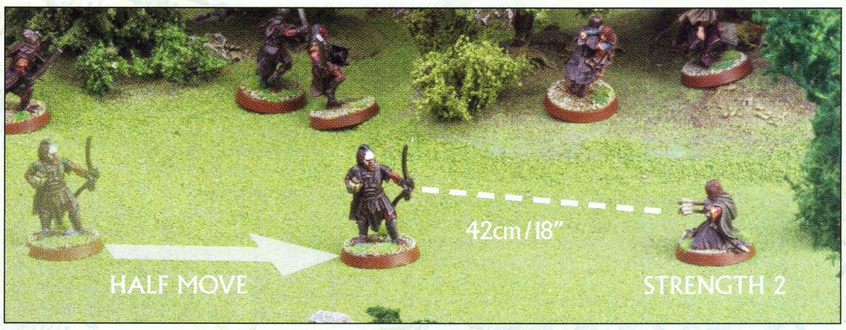


➤ THROWN WHEN CHARGING

The model moves to within 2cm/1" and throws. If the enemy survives, then move into touch. If the enemy dies, you get to move your remaining distance, possibly charging another model.

Orc Bows

The various Orc races of Middle-earth use bladed bows. Using a simple and crude construction they can mass-produce these vicious weapons in terrifying numbers. Moria Goblins, Mordor Orcs and Uruk-hai use these weapons. It is important to note that the blade attachment allows an Orc bow to be wielded in the Fight phase as a hand weapon.

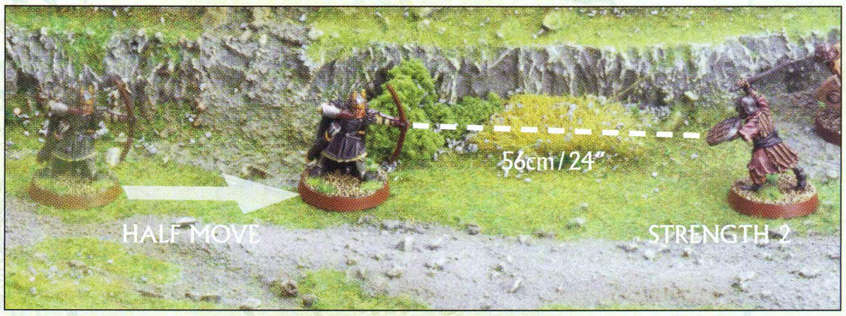


▲ ORC BOWS

A model armed with an Orc bow may only move half its movement and still shoot in the Shoot phase. Orc bows have a range of 42cm/18" and a Strength of 2.

Bows

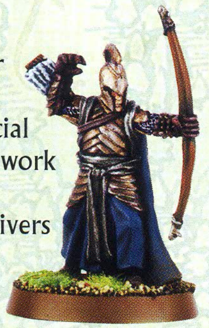
All the realms of Men use bows, for hunting and for war. The skills and materials they use produce a weapon with far greater range than the poorer efforts of the enemy. At the Battle of The Last Alliance this proved decisive in holding back the hordes of Mordor Orcs.



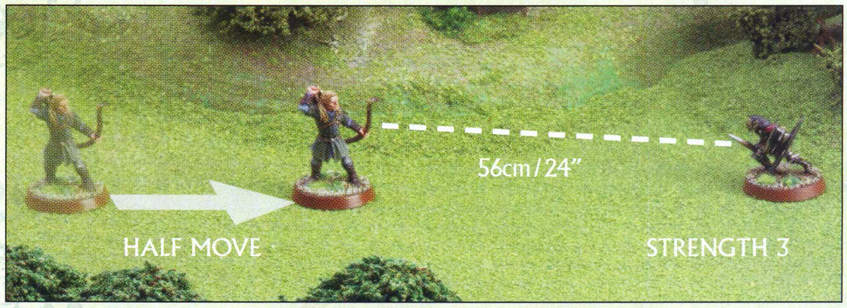
▲ HUMAN BOWS

A warrior must half its movement in the Move phase in order to shoot in the Shoot phase with a bow. A bow has a range of 56cm/24" and a Strength of 2.

Elven Bows



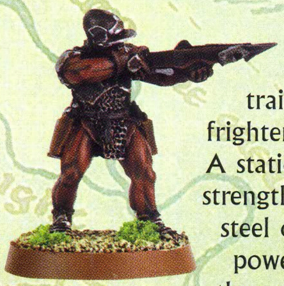
The Elves perfected their bows in ages past. Using their great skill and special wood, each weapon is a work of art. Such dedication produces a bow that delivers a more powerful shot than the inferior weapons of other races.



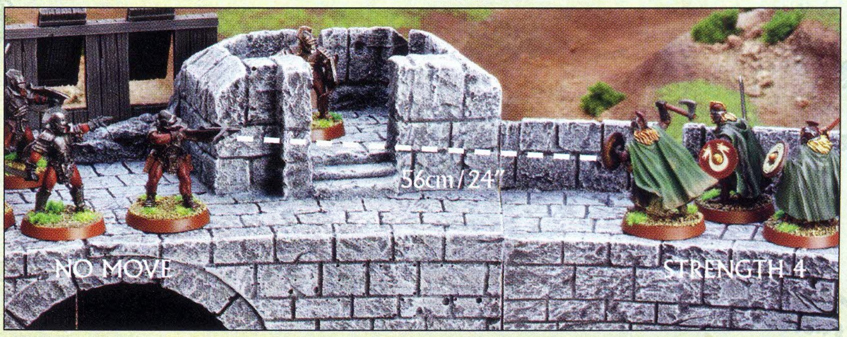
▲ ELVEN BOWS

Move the model up to half its allowed movement during the Move phase to fire during the Shoot phase. An Elf bow has a range of 56cm/24" and a Strength of 3.

Uruk-hai Crossbow



The foul science of Saruman has produced this deadly weapon. Its simple mechanics allows him to train and equip his army in a frighteningly short space of time. A stationary Uruk-hai's brute strength is enough to set the steel crossbow, delivering a bolt powerful enough to punch through most armour.



▲ URUK-HAI CROSSBOWS

If a model armed with a crossbow wishes to fire in the Shoot phase, it may not move at all in the Move hase.

Raid on Lothlorien™

In this Battle Game we follow Legolas as he races against time to defend Frodo from the fierce Moria Goblins. Can Legolas guide the Ringbearer to the safety of Lothlorien, or will the Goblins have their revenge on the Fellowship once and for all?

▲ MARAUDING HORDE

Frodo and Legolas are assaulted by Moria Goblins.

Following their dramatic escape from the Balrog and their ensuing flight from the Mines of Moria, the Fellowship, though exhausted, head for the forest of Lothlorien and the protection of the Elves that live there. However, as soon as night falls a horde of Goblins pours forth from the Mines intent on catching up with and overwhelming the Fellowship before they can reach the safety of Galadriel's realm.

The Elf captain Haldir comes to the aid of the Fellowship, and leads his Wood Elves to victory against the marauding Goblins. This Battle Game looks at what might have happened if Frodo had become separated from the others during the confusion. Meanwhile, a small force of Goblins is headed towards Lothlorien to help their comrades, whilst another force is fleeing the forest. Frodo is stuck in the middle, and the Goblins cannot believe their luck! Only Legolas, with his keen senses, has the foresight and speed to reach Frodo in time, and he must now fight off the Goblins and guide Frodo to safety.

YOU WILL NEED

SEVERAL SIX-SIDED DICE
TAPE MEASURE
PEN OR PENCIL
RECORD SHEET
FRODO
LEGOLAS
FOUR GOBLIN SWORDSMEN
FOUR GOBLIN BOWMEN
ONE GOBLIN CAPTAIN WITH BOW

THE COMBATANTS

In this Pack you will have received a metal miniature of Legolas. Details on how to paint him can be found on pages 10-13. To play 'Raid on Lothlorien' you will also need Frodo, a Goblin Captain, and eight Goblins (four with swords and shield, and four with bows), . If you bought Packs 1 and 3, you will already have the Goblins and Frodo, and a card figure of a Goblin Captain.

◄ *Legolas, a deadly Elven bowman*

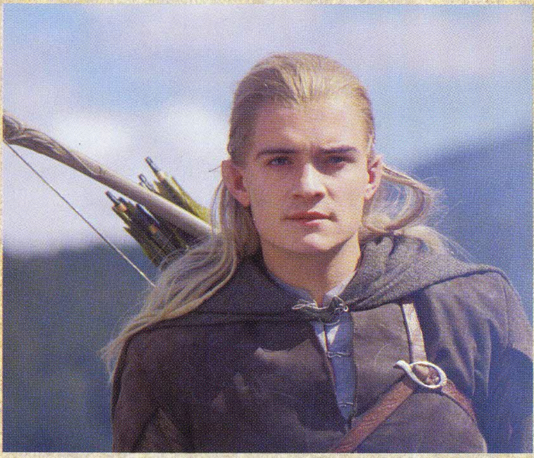
➤ *Evil Moria Goblins*

◄ *Frodo, the Ringbearer*

ARMOURED MORIA GOBLIN™ CAPTAIN

➤ *A vicious Goblin Captain*

CHARACTER PROFILES



Legolas

Legolas is a Wood Elf prince and like all his people he is a dangerously accurate and keen-sighted archer. Of the Free Peoples he represents the Elves as part of the Fellowship of the Ring. In Moria, Legolas's keen Elven senses allow him to be just as deadly with his bow even in the gloom of the mines. Once outside the Mines of Moria, however, Legolas comes into his own, especially once the Fellowship reaches the woodland realm of Lothlorien.

Frodo™

Frodo's quest leads the Fellowship to the subterranean realm of Moria. In Balin's Tomb, a huge Cave Troll attacks Frodo. Taking a powerful blow from its spear, he is left for dead. However his Mithril coat saves his life, allowing Frodo to escape the Mines of Moria with the rest of the Fellowship, pursued by a horde of Goblins!

MORIA GOBLINS™

These loathsome creatures live in a vast complex of tunnels far beneath the Misty Mountains. They have now expanded their territory into the former Dwarf tunnels of Moria, and there they use their incredible dexterity and night-vision to overwhelm and kill any intruders. Cowardly when alone, they are deadly en-masse, and overwhelm their foes with superior numbers. Their main weakness is their aversion to sunlight, and they rarely venture out of their subterranean lair except to murder their enemies under cover of darkness.

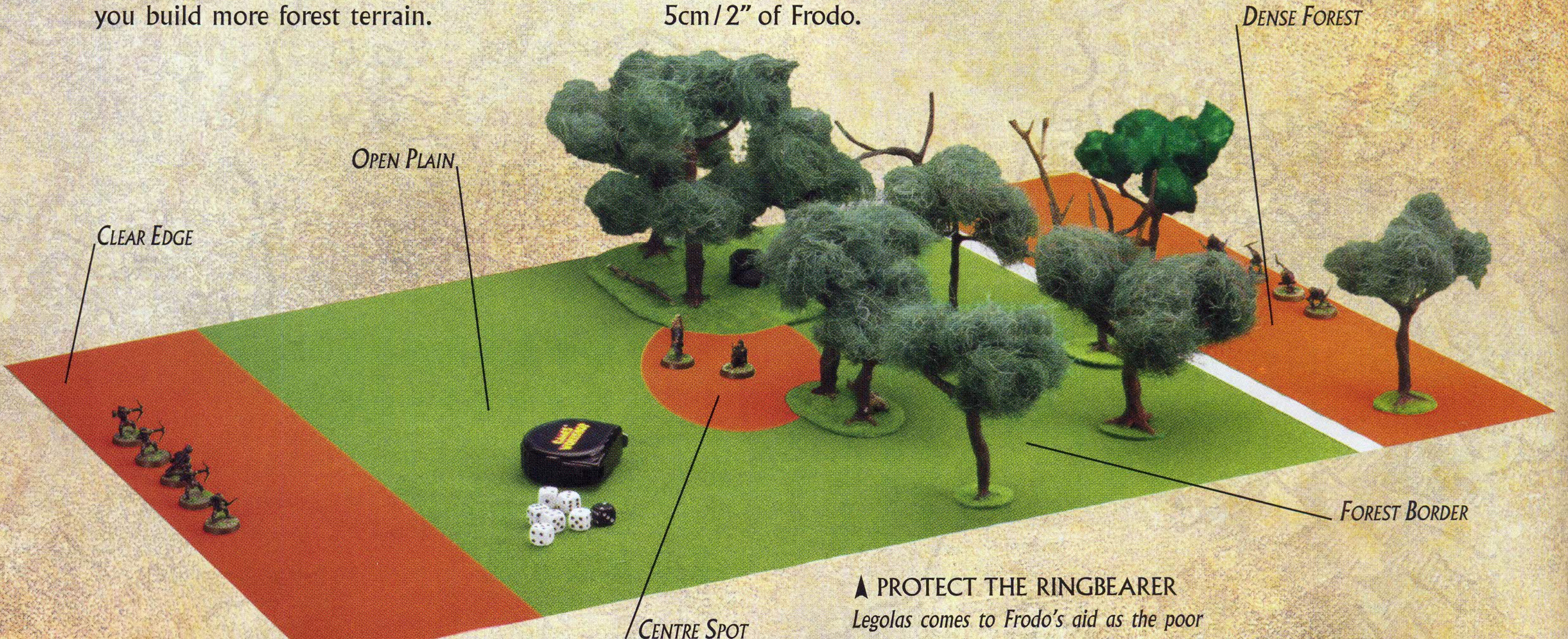
The Gaming Area

You will need to mark out a gaming area about 90cm by 60cm/3′ by 2′. Any flat surface will do, but if you have a gaming board as detailed in Pack 5's Modelling Workshop, then simply mark out a suitable section on that.

In addition, you will need some trees – the more the better! See Modelling Workshop (pages 14-21) for details on how to make trees. If you don't have enough trees in your collection, you can use your hedges, walls and ruins for now to represent areas of forest until you build more forest terrain.

Deploying Your Models

Find the exact centre of the board (this will be approximately 30cm/12″ from each long edge and 45cm/18″ from each narrow edge), and place Frodo on the centre spot. Once Frodo has been placed, the Goblins must deploy. The four Goblins with swords may be placed anywhere within 14cm/6″ of the Lothlorien board edge. The four Goblins with bows and the Goblin Captain may be placed anywhere within 14cm/6″ of the clear board edge. Once all the Goblins have been placed, Legolas is deployed onto the board, anywhere within 5cm/2″ of Frodo.

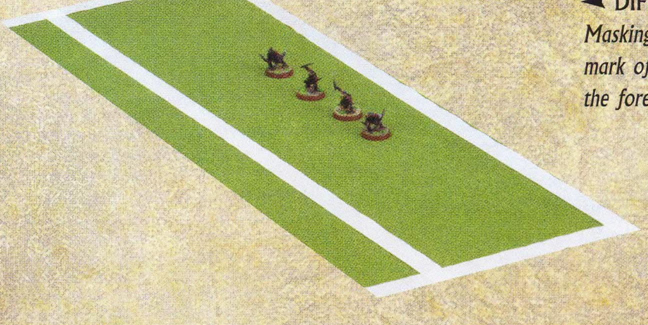


▲ PROTECT THE RINGBEARER
Legolas comes to Frodo's aid as the poor Hobbit finds himself in serious trouble!

Placing Scenery

In this Battle Game the battlefield is set up in a different way than you are used to. First measure the centre line (see 'Deploying Your Models'). Place a line of trees or substitute terrain along this line, leaving enough gaps for models to cross. Any trees that you have left over should be placed on one half of the board in any way you like, behind the halfway line. This half of the board is referred to as the Lothlorien side of the board. The other half is a flat plain with no scenery.

The last 14cm/6″ of the Lothlorien end of the board needs to be marked off in some way. We used a strip of masking tape to mark off our gaming area, although you could easily place a line of dice or pencils on the board to mark the boundaries. During the game this last small part of the board counts as difficult terrain (see Pack 3's Playing the Game), and represents the woods getting denser as your models venture deeper into them.



◄ DIFFICULT TERRAIN
Masking tape can be used to mark off the dense part of the forest.

BASE PROFILES

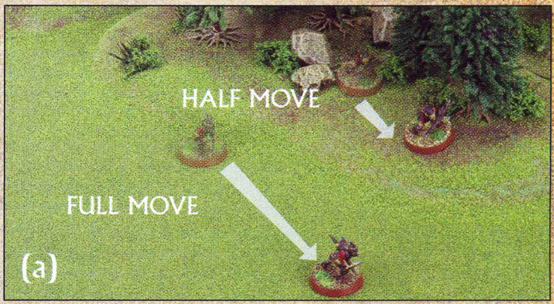
Frodo is carrying Bilbo's sword, Sting, which gives him +1 Strength, and wears his Mithril Coat, which adds +3 to his Defence. These have been incorporated into the profile below. Note that some of the Goblins carry shields, which add +1 to their Defence, making them Defence 5.

	F	S	D	A	W	C	Move
Legolas	6/3+	4	4	2	2	6	14cm/6"
Frodo	3/-	3	6	1	2	6	10cm/4"
Moria Goblin	2/5+	3	4	1	1	2	12cm/5"
Goblin Captain	3/5+	4	4	2	2	3	12cm/5"

The Game

1 Priority

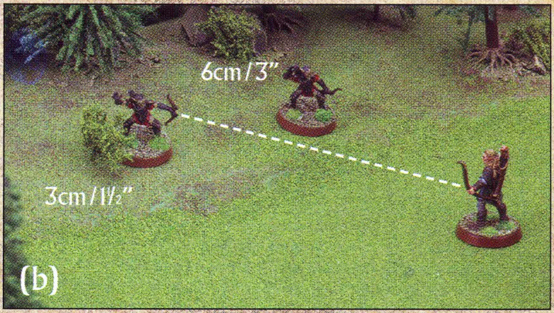
In this scenario the Evil player gets the first turn. This is slightly unusual, but represents the fact that Frodo has unexpectedly found himself trapped between two groups of deadly Goblins. Legolas has only just arrived on the scene, and the Goblins have seized the initiative.



➤ ROUGH TERRAIN
The Goblin in difficult terrain must halve its move.

2 Move

Remember that any model which moves through difficult terrain must halve its Move (pic a). If a model moves through difficult terrain and wishes to fire a bow, then it must halve its Move again (pic b).



➤ TAKING AIM
Due to the difficult terrain, a Goblin can move no further than 3cm/1½" if it wishes to shoot.

Forest Dwellers

Wood Elves are used to travelling in woodland, and therefore don't consider these areas to be difficult terrain. A Wood Elf can take their full move in a wooded area just as if they were in the open.

This means that Legolas can always move his full distance in this scenario, even in the dense forest area at the Lothlorien board edge . However, he must still halve his move if he wishes to shoot.

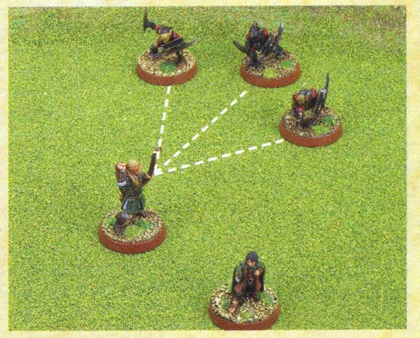
➤ FAST MOVER
Legolas is a Wood Elf of Mirkwood, and may ignore all penalties for moving through dense forest terrain.

3 Shoot

In the Shoot phase the players take it in turn to open fire with their bow-armed models. The player with priority fires first with all his appropriate models. Models in close combat with their foes may not shoot, nor may any models that cannot see. In this scenario it is likely that trees will obscure your targets. This means that you will have to make a lot of 'In the Way' rolls, so it might be useful to refer to Pack 5's Playing the Game for the full shooting rules.

Deadly Shot

Legolas is an expert archer even by the standards of his race. To reflect his prodigious skills, he is allowed to shoot three times in the Shoot phase instead of once.



Legolas may fire each shot separately, against different targets if you wish.

4 Fight

Models from opposing sides who are in base contact at the start of this phase must fight a round of combat. If there is a draw, the model with the highest Fight value wins. Legolas is a skilled warrior of the Fellowship, and has a Fight value of 6. This means that he will win any draw in this scenario. The other models' Fight values are listed in their profiles.

NB This scenario uses three Heroes – Legolas, Frodo and a Goblin captain. All of them have two Wounds on their profiles, so it is important that you make a note on your record sheet of how many Wounds they suffer. Models are killed when they lose their last Wound. Legolas and the Goblin Captain also have two Attacks on their profile, making them more effective in a Fight. Heroes are valuable warriors, as they can nearly always deal out more damage than normal combatants.

◄ CORNERED!
The Goblin Captain traps Frodo, and the Ringbearer must rely on his Mithril coat if he is to survive.

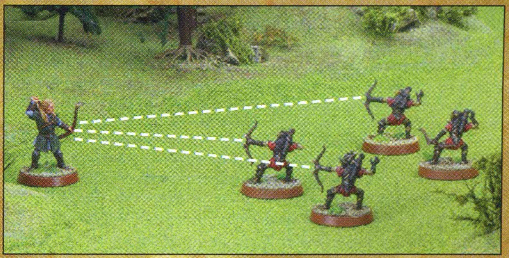
GOOD TACTICS

Legolas should be aiming to kill the Goblins with bow fire, using his superior range and movement to get into good firing positions. However, if the Goblins look like they might catch Frodo, then Legolas may be forced to leap into combat. Although Legolas is far better at fighting than the Goblins, it is best to avoid combat for as long as possible, as it will only slow him down and increase the risk of Frodo getting caught. With a Defence value of 6, Frodo is very resilient, but beware the Goblin Captain! Frodo's poor Move value means he may be caught in combat if Legolas is not around to save him.

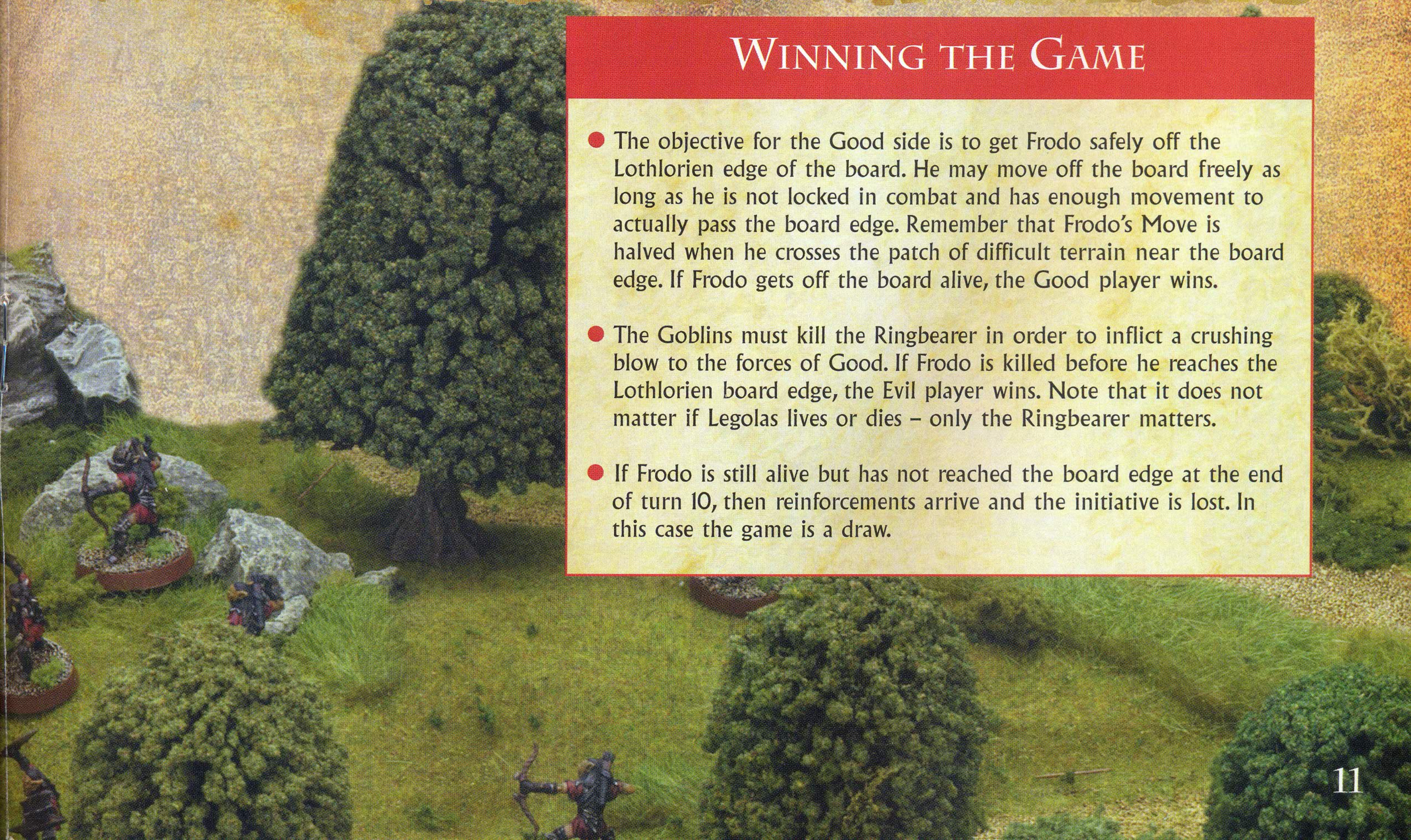
▲ *Legolas charges into combat so Frodo can escape.*

EVIL TACTICS

The Goblins on the Lothlorien side of the board are a small force that are fleeing the forest, and only find Frodo by accident. They stand little chance against Legolas, but can potentially stall both Legolas and Frodo for a few turns if they charge as soon as possible! If the bowmen catch up to Frodo then he can be caught and killed with weight of numbers, especially if the Goblin Captain can reach him. Shooting is unlikely to harm Frodo, but it is certainly worth taking a few shots at Legolas – with the Elf out of the way, your objective will be much easier to achieve!



▲ *With less armour than Frodo, Legolas is the easiest target for bowfire.*



WINNING THE GAME

- The objective for the Good side is to get Frodo safely off the Lothlorien edge of the board. He may move off the board freely as long as he is not locked in combat and has enough movement to actually pass the board edge. Remember that Frodo's Move is halved when he crosses the patch of difficult terrain near the board edge. If Frodo gets off the board alive, the Good player wins.
- The Goblins must kill the Ringbearer in order to inflict a crushing blow to the forces of Good. If Frodo is killed before he reaches the Lothlorien board edge, the Evil player wins. Note that it does not matter if Legolas lives or dies – only the Ringbearer matters.
- If Frodo is still alive but has not reached the board edge at the end of turn 10, then reinforcements arrive and the initiative is lost. In this case the game is a draw.

Legolas

Despite the rigours of the Fellowship's journey, Legolas's Elven clothes and equipment are still in as good condition as the day they were made. To highlight this, it's best to use crisp, clean lines and flat, even colours to paint your model.

◄ SKILLED WARRIOR

Legolas's keen senses are just as useful to the Fellowship as his deadly skill with a bow.

An Elven Prince

Legolas is one of the most active members of the Fellowship, and he fights alongside his companions to protect the Ringbearer on many occasions. His protective role is demonstrated in 'Raid on Lothlorien', this Pack's Battle Game (pg 4-9). This Painting Workshop looks at how you can use familiar techniques to paint your Legolas model. The acrylic paints you will need are black, white, green, brown, silver, gold, flesh and yellow. These colours were supplied with Packs 1, 2 and 8. Additional paints can be purchased from Games Workshop stores or ordered direct on our website.

PAINTING ESSENTIALS

YOU WILL NEED

A PAINTBRUSH

BLACK, WHITE, GREEN, BROWN, SILVER, GOLD, FLESH AND YELLOW ACRYLIC PAINTS

A SMALL POT OF CLEAN, COLD WATER

MIXING TRAY

NEWSPAPER

KITCHEN ROLL OR TISSUES

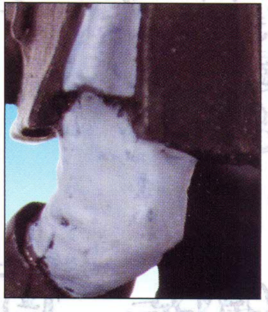
▲ USING A TILE

Using a simple white kitchen or bathroom tile as a mixing palette can prove more useful than a paper plate. Tiles are cheap and readily available, and can be re-used if you clean them with a scouring pad and warm, soapy water after every painting session.

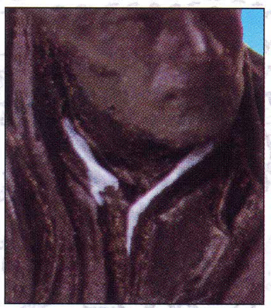
Painting Your Miniature

1 The Grey Cloth Areas

Start by mixing a small amount of black paint with some white paint on your mixing palette, to create a light grey colour that you are happy with. Add more white to the mix if you feel you need to lighten the tone a little, or black if you want to darken it. Paint Legolas's trousers and undershirt with this colour. Apply the paint as neatly as possible, using black lining to separate the two areas.



Try to leave black lines around the edges.



Use the grey mix to paint the collar.

Preparing Your Model

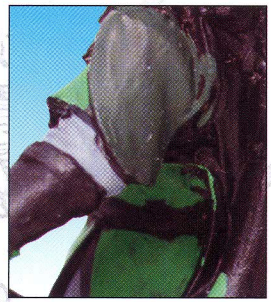
Prepare the model for painting as usual. Cut or clip away any 'flash' and stick the model to its base with superglue. When the glue has dried give the model an undercoat with black paint.

Your undercoated Legolas miniature.

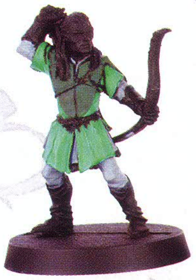
> *'My gift to you, Legolas, is a bow of the Galadhrim.'*
>
> GALADRIEL™

2 Painting the Tunic

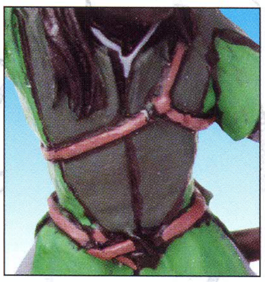
Use green paint to add colour to Legolas's tunic. Once that is dry, mix a little black paint in with some green on the palette to produce a darker green. If you feel the mix is too dark, add more green paint until you acieve the results you desire. Now paint this new mix onto the front panel of Legolas's tunic. Don't worry if you paint over the leather straps as you can go back over them again later.



The dark green panel should extend over Legolas's shoulders.



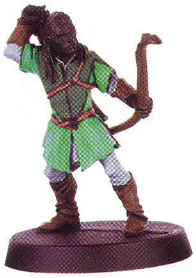
Legolas with painted tunic.



Black lining makes the detail stand out.

3 The Wood and Leather

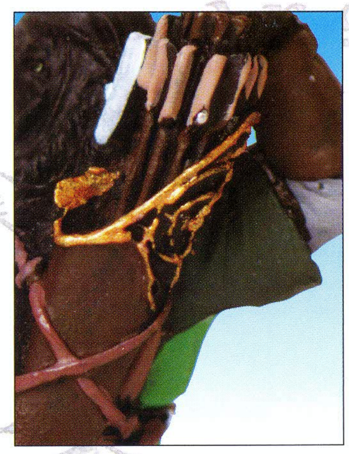
Paint brown onto Legolas's boots, arm bracers, bow and quiver. When they are all dry, mix flesh and brown together until you have a light brown colour. With this mix, paint the top of the straps on Legolas's quiver harness and his belt. This will leave a black edge that adds depth and definition. If you got green onto the areas that you wanted to leave black, just re-undercoat the straps before you paint them.



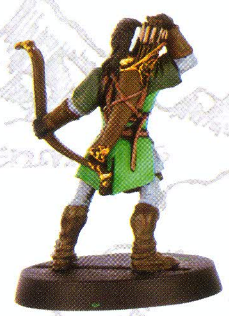
Your model at the end of Step 3.

4 The Quiver and Bow

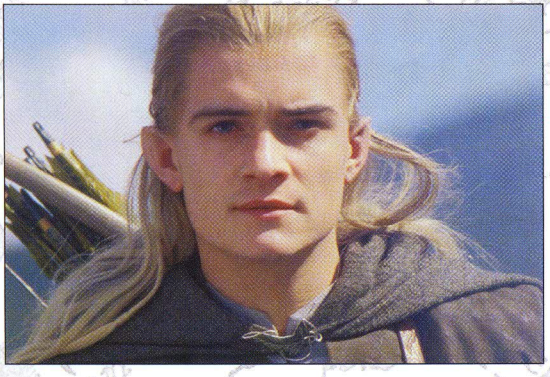
Now that we have finished applying all our base colours it's time to start adding some details. The easiest place to start is by painting the buckles on Legolas's belt and quiver. Use a brush with a fine point and only a small amount of silver paint. Next, again with a fine point, carefully paint gold onto the detail of Legolas's bow and quiver. You may find painting really fine detail like this tricky at first. If you miss your mark and get paint in the wrong place, simply re-paint over the mistake and try again. For the arrows carefully paint the fletching with a mix of brown and flesh paint. Finally, paint the handles of Legolas's fighting knives with white.



▲ *Take extra care when painting fine detail like this.*



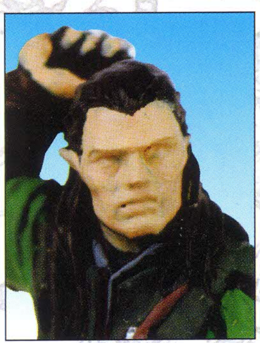
▲ *Gold brings out the intricate work on the quiver.*



▲ *The fair Legolas, Prince of Mirkwood.*

5 The Face and Hands

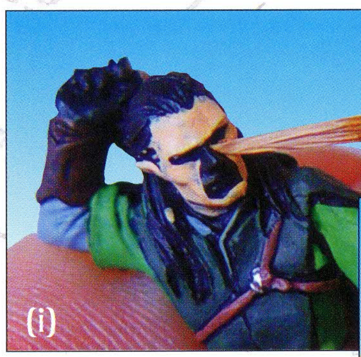
If you wish, you can just paint the whole face with a couple of coats of flesh paint. However, with a little effort you can make the face stand out even more. A simple way to achieve this is to leave a black line around the details of the face. This helps define the details of the face by suggesting deep shadows. When painting Legolas's face, try to leave black lines around the lips, nose and eyes.



▲ *Your model with a simple coat of flesh paint.*

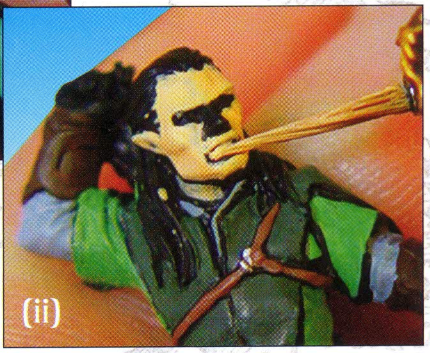
6 Adding Black Lining

When adding black lining, you may find it useful to paint the face in a series of stages. First paint around the 'outside' of the face, leaving the centre area of eyes, nose and mouth black (pic i). Then, with a fine brush, carefully paint across the top lip, connecting paint to both 'sides' of the face. When that's done, paint across the top of the bottom lip so that a black line runs all the way around it (pic ii). Finally paint down the top and sides of the nose, again carefully leaving black lines as shown (pic iii).



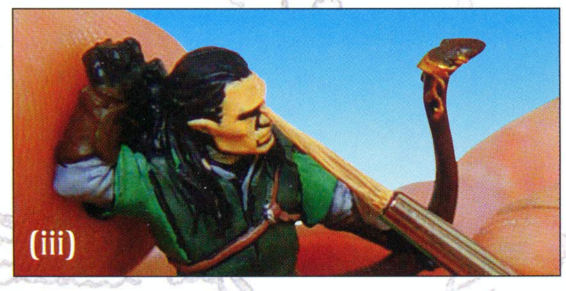
(i)

◄ *A fine brush point helps with detail.*



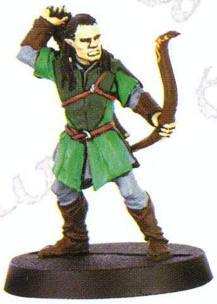
(ii)

➤ *The black line defines the lips.*



(iii)

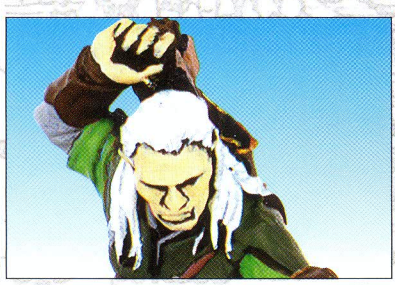
▲ *Painting the nose completes the face.*



◄ *With the face finished, you're ready to paint Legolas's hair.*

7 Preparing the Hair

Legolas has the flowing, golden blonde hair typical of his people. His hair can be painted yellow, but it will look more realistic if we mix a natural tone with the paints that we have available. First, paint over Legolas's hair with white, to form a new, lighter undercoat.



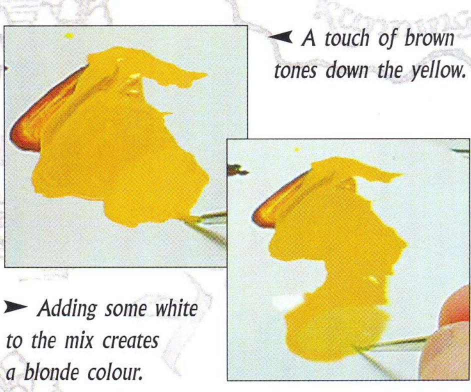
▲ *Lighter colours work best over a white undercoat.*

TOP TIP

You may find that some paints do not cover well over a black undercoat. This is especially true of yellow paint. When this happens it is a good idea to re-undercoat the particular areas that you want to be yellow with white. Thin the paint down slightly with water, because if the white is too thick it will obscure some of the detail. Apply several thin coats until you have an even colour that has covered all the black.

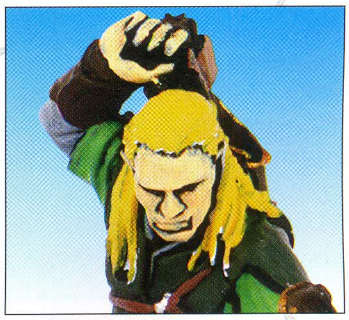
8 Painting the Hair

When the white is dry, put some yellow onto your mixing palette. Add a very small amount of brown and mix. The trick here is to try to create a tone that is not as bright as yellow paint on its own. Once you have a mix your happy with, add white. Mix in a little bit at a time until you have created a suitable pale blonde colour. Paint this final mix onto Legolas's hair.



◄ *A touch of brown tones down the yellow.*

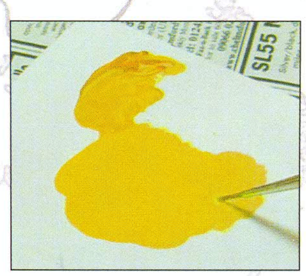
► *Adding some white to the mix creates a blonde colour.*



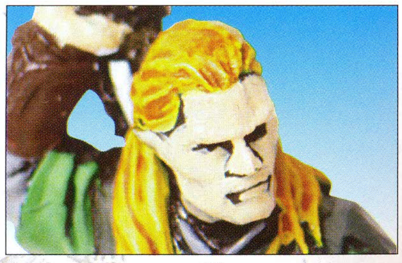
▲ *The perfect blonde tone.*

9 Adding a Wash

The hair looks fine like this but you can bring out the fine detail of Legolas's hair by applying a 'wash'. A wash is essentially a very thin paint that will pool in the recesses, giving shading to the area. For Legolas's hair create a mix of brown and yellow. Aim for a mix similar to the original hair colour before you added any white. Water this colour down until it is the approximate consistency of ink. Now paint a little of this 'wash' onto Legolas's hair. You will notice how it runs into the creases and brings out the detail.



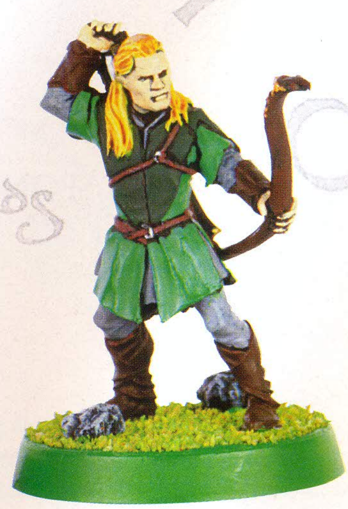
▲ *The natural blonde tone is given detail with a darker 'wash'.*



▲ *This mix will add definition to Legolas's hair.*

10 Basing Your Model

Base the model in the usual way by painting the base green and adding flock. Feel free to add any details, such as rocks, to finish off your model.



◄ *Your finished model, ready for battle.*

Trees and Forests

Woods and forests are some of the most commonly used and effective pieces of scenery you can create. Making trees for your tabletop battlefield is a rewarding project that will greatly add to the realism of your Battle Games.

In this Modelling Workshop we look at some simple and effective techniques for making trees. Woods and forests provide dense areas of cover for your warriors. Some models, such as Wood Elves, have special rules that allow them to move effortlessly through woods (see pg 7), while other models will be slowed down by the difficult terrain.

The easiest way to make forests is to buy commercial trees from a Games Workshop store or hobby shop, and glue them onto a base of thick card. However this can become quite expensive. A much cheaper and more rewarding method is to make your own trees out of simple, easily obtainable materials. Here we illustrate one of the easiest methods to make trees.

▲ FOREST BATTLE
Warriors of Rohan clash with marauding Uruk-hai amongst the trees.

YOU WILL NEED

GARDEN WIRE
MASKING TAPE
SISAL MOSS, LICHEN OR SPONGE
THICK CARD OR MOUNTING BOARD
SCISSORS

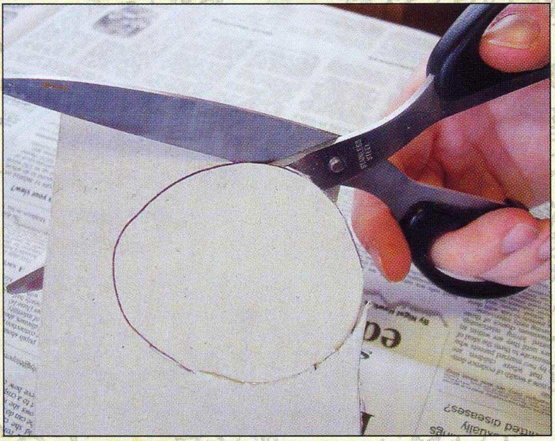
Available from all good DIY and Hobby stores.

SUPERGLUE
LARGE PAINTBRUSH
BROWN AND GREEN PAINT
FLOCK OR STATIC GRASS
CLIPPERS
PVA GLUE

Available from any Games Workshop store.

① Making the Base

To make sure our trees stand up, it is best to mount them on small bases. Using scissors or a craft knife, cut out a circle of thick card, approximately 5-10cm / 2-4" in diameter. Don't worry if the circle isn't perfect, as rougher shapes will give a more natural look.

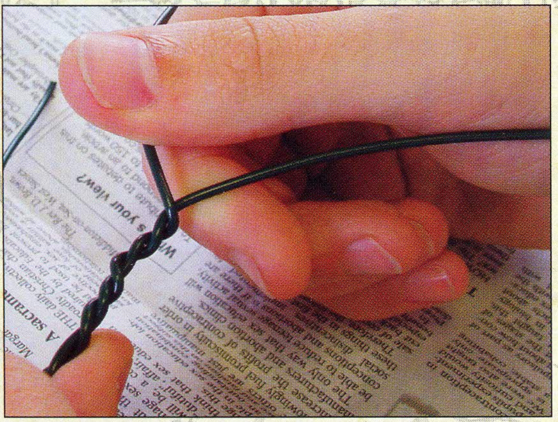


▲ THE BASE

Cut out a circle of thick card to make your tree stand firm.

② Making the Trunk

Take three to five lengths of garden wire, all about 15cm / 6" long. Twist these together about halfway along, leaving 'roots' at the bottom about 2cm / 1" long. Fan out the long ends to make rough branches, and flatten out the roots so that they can be attached to the base.



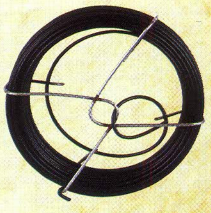
▲ TWISTING THE WIRE

The twisted section makes the trunk, while the long ends will form branches.

MODELLING MATERIALS

Garden Wire

This is a thick green wire, available in various thicknesses from garden centres and DIY stores. We find that medium grade wire is the best, as it is tough but not too hard to bend and twist into shape. A pair of clippers or wire cutters is essential for cutting wire.



GARDEN WIRE

Masking Tape

Masking tape is an incredibly versatile, paper-like sticky tape. Easily available from any stationers or DIY store, it can be used to disguise mistakes and cover gaps in your models.

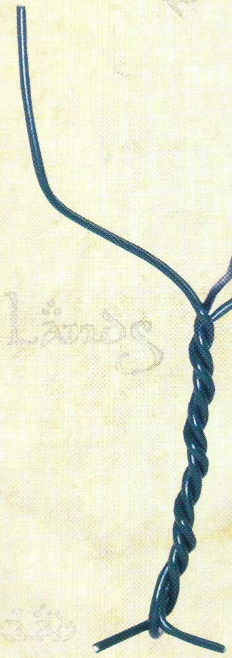
SISAL MOSS

Sisal Moss, Lichen, and Sponge

Sisal moss is a synthetic moss that is used to line hanging baskets. Readily available from garden centres and DIY stores, it looks very realistic as thick foliage. Lichen is a type of sea-plant, although synthetic versions are easy to get hold of. It can be bought at specialist aquarium shops, hobby shops and even florists. Sponge is a very easy to find, cheap material. It is best used in rough, torn off clumps, and can be painted green for a more natural finish.

LICHEN

SPONGE

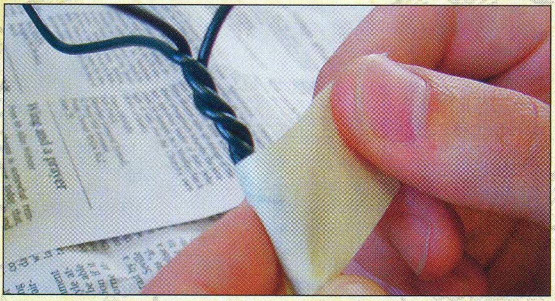


◄ TAKING SHAPE

The roots should be flattened completely so that they will keep the tree upright.

3 Filling in the Gaps

Using small strips of masking tape, cover the whole tree so that none of the wire is visible. Once this is done, you can glue the tree to your base using superglue.

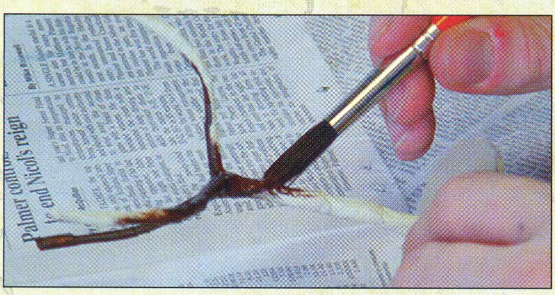


▲ COVERING THE WIRE

Use strips of masking tape, wrapped around the wire.

4 Painting the Tree

Paint the trunk of your tree with brown paint, using a large brush. You might find that you need more than one coat to achieve an even coverage. Once this is dry, paint the base green.

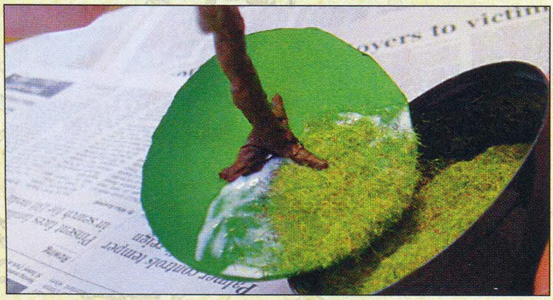


▲ ADDING THE PAINT

Coat the trunk with thinned-down brown paint.

5 Finishing the Base

Using a large, old brush, paint the base of the tree with a generous coat of watered down PVA glue. While the glue is still wet, dip the base into a container of flock or static grass, ensuring that it is covered completely. Shake off the excess flock, and leave it to dry.



◄ FLOCKING THE BASE

You may find it easier to flock one section at a time.

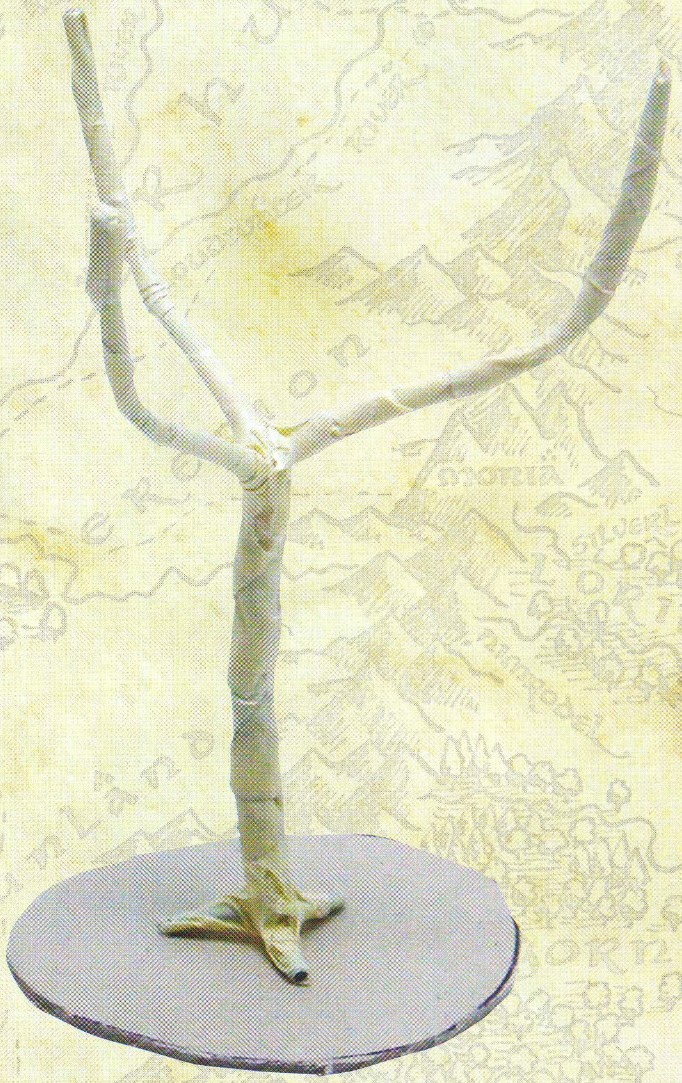
Alternative Approaches

Using Filler to Add Texture

If you have any ready-mix filler left over from Pack 6 and 7's Modelling Workshops, then you may want to coat the trunk of the tree with a thinned-down layer of it before painting. This will give your tree a realistic bark-like texture. Make sure that the filler is completely dry before moving on to the next stage.

▼ ATTACHING THE BASE

Once the wire is covered, you can glue your tree to its base.



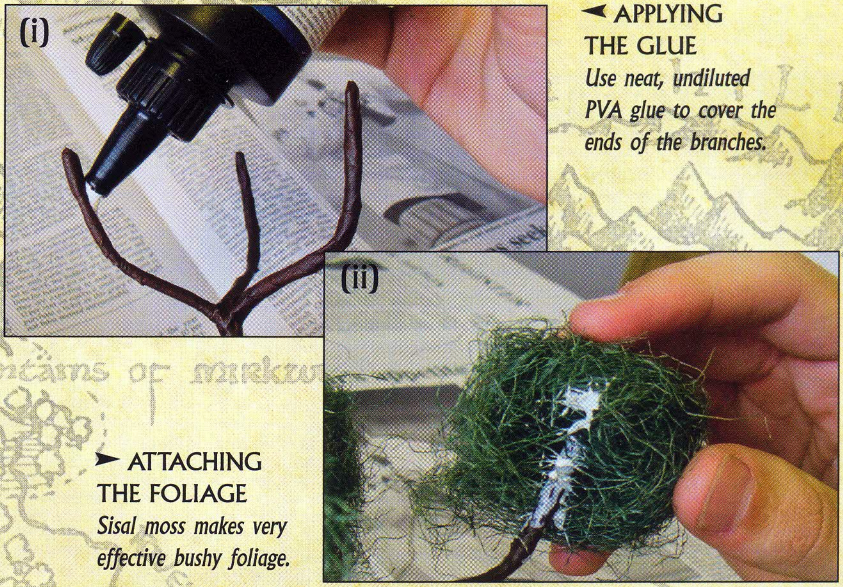
❻ The Foliage

Adding foliage to your tree is the most important part of making the model, but it is also the trickiest part. It is worth taking your time over this to make your tree look really effective. As described earlier, you can use sisal moss, lichen or sponge to make your foliage. We chose sisal moss for our example.

Taking a branch at a time, cover the end with PVA glue (pic i). Don't dilute the glue for this part, as you need a stronger bond than usual.

While the glue is still wet, attach a large clump of the foliage material to it (pic ii). Play around with the positioning of the foliage until you are happy with it. You might find that your clumps of foliage look too regular, so try spreading them out a bit more to make them look more rough.

Once all the branches have foliage attached to them, fill in any gaps with more of your chosen material. Again, use PVA to stick this to your tree (pic iii).

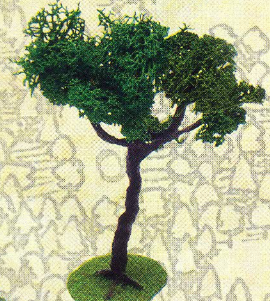


➤ APPLYING THE GLUE
Use neat, undiluted PVA glue to cover the ends of the branches.

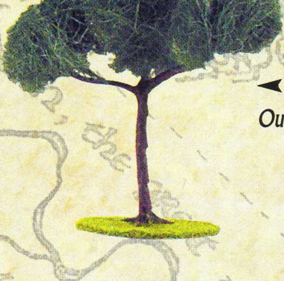
➤ ATTACHING THE FOLIAGE
Sisal moss makes very effective bushy foliage.

➤ FILLING THE GAPS
Add extra material to fill any gaps.

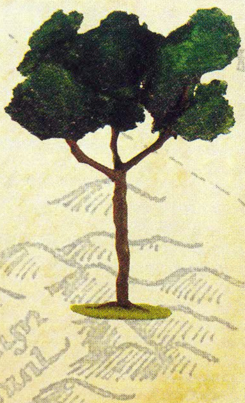
Materials



➤ LICHEN
An attractive but not very hard wearing material.



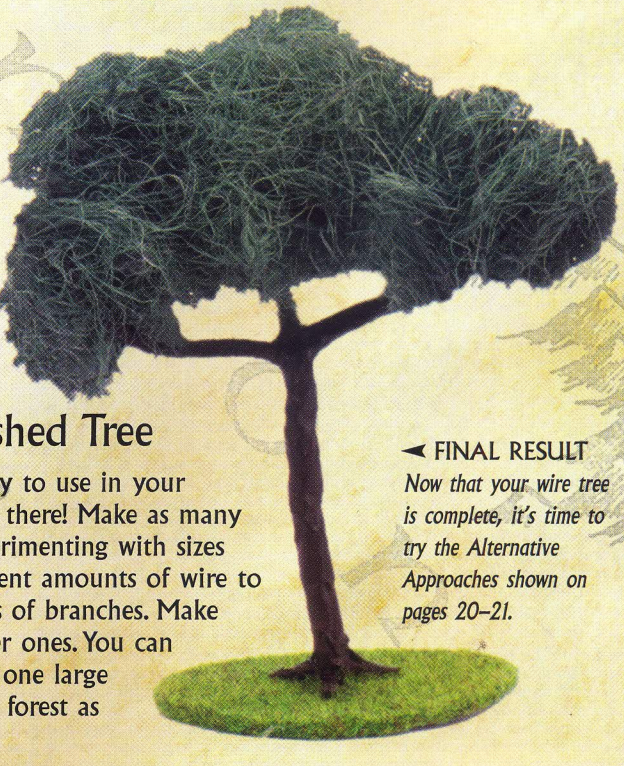
➤ SISAL MOSS
Our chosen foliage material.



➤ PAINTED SPONGE
This is a very durable material, but it needs to be painted green.

❼ Your Finished Tree

Your tree is now ready to use in your games, but don't stop there! Make as many trees as you like, experimenting with sizes and shapes. Use different amounts of wire to add different numbers of branches. Make taller trees and shorter ones. You can then glue them all to one large base to make a whole forest as shown on page 21.



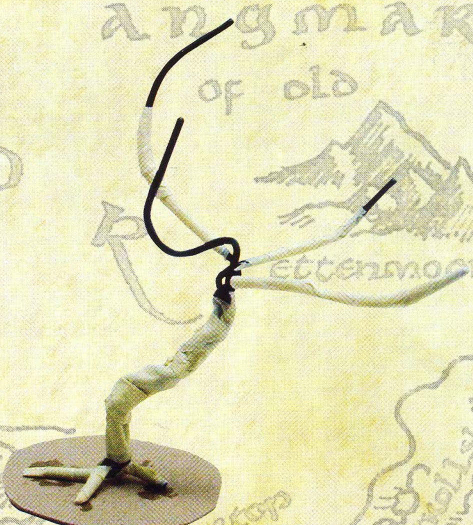
➤ FINAL RESULT
Now that your wire tree is complete, it's time to try the Alternative Approaches shown on pages 20–21.

Alternative Approaches

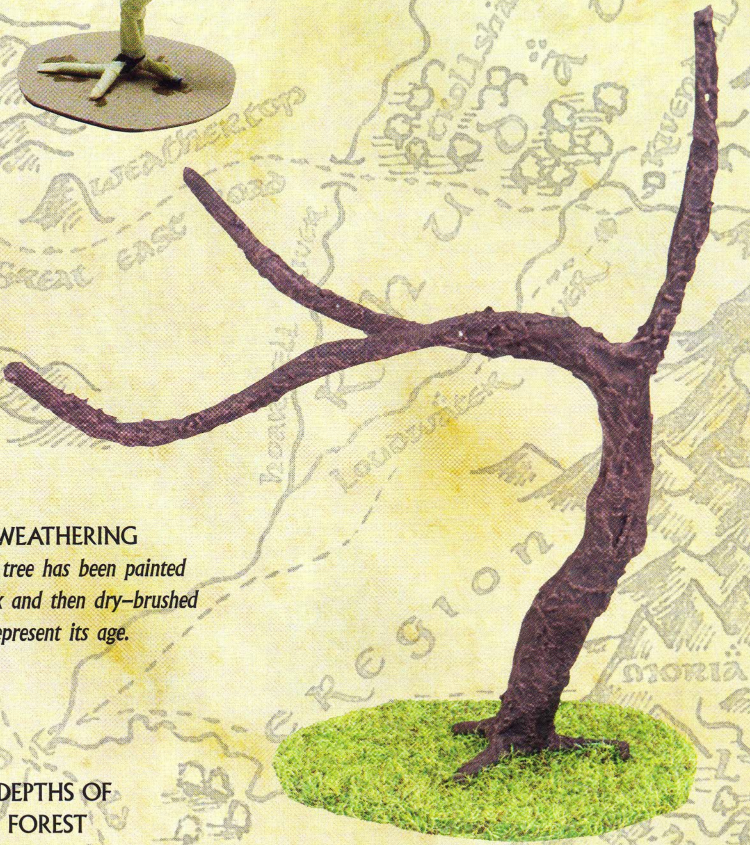
Dead and Fallen Trees

Dead or dying trees make great additions to your scenery collection, adding atmosphere and variety to your Battle Games. These trees are made in a very similar way to normal trees. Follow Steps 1 and 2 as shown on page 15. Before adding any masking tape and/or plaster filler, twist and bend the trunk and branches as shown to make the tree look more gnarled and old.

Add the masking tape to the trunk and branches as detailed in Step 3, and then cover that in plaster filler (if you are choosing to use it). Paint the trunk brown, and base the model as shown in Step 5. Don't add any foliage – instead leave it bare. For an even more realistic look, paint the trunk black and dry-brush it brown instead. This will give the effect of an ancient, long-dead tree.



◄ GNARLED TREE
This wire frame has been twisted into shape so it resembles an ancient, long–dead tree.



► WEATHERING
This tree has been painted black and then dry–brushed to represent its age.

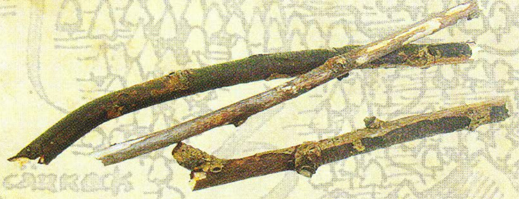
◄ DEPTHS OF THE FOREST
Aragorn picks his way through the foreboding Fanghorn forest.

TOP TIP

When making your and painting your trees, it is worth remembering that real woods and countryside are made up of lots of different sizes and species of tree. You might find a well-illustrated reference book invaluable when you come to experiment with the techniques you've learned so far. Books about trees, the countryside and geography all have lots of useful reference photographs. Have a go at making different species of trees!

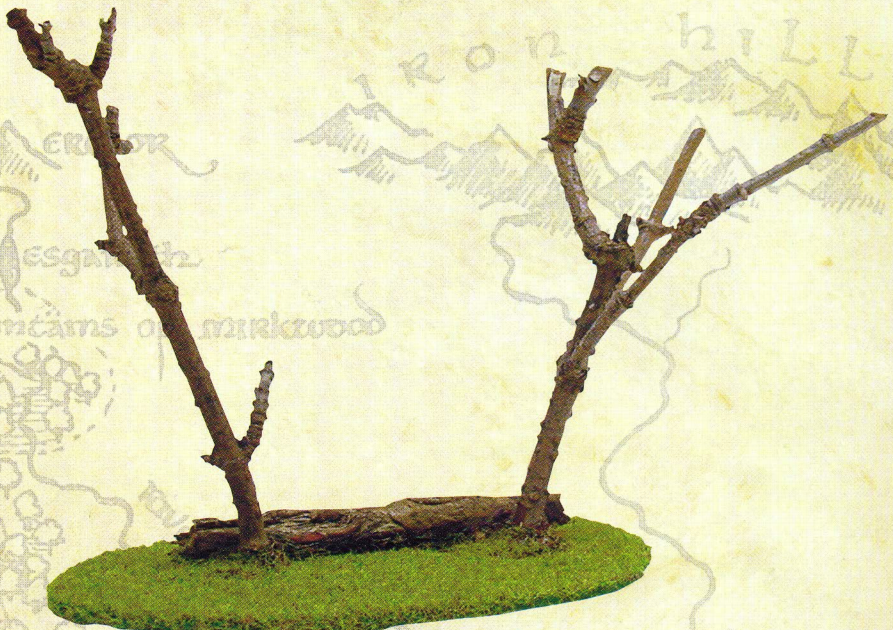
Fallen Trees

If you decide to make some large 'forest' bases with several trees on them (see below), then fallen trees will provide great detail for them. The easiest and best material to use is real twigs!



Simply take some straight-ish sections of twigs, about the same length as your wire tree trunks, and glue them sideways onto your forest base as shown. You don't have to paint these fallen trees, but sometimes this can improve the look of the model.

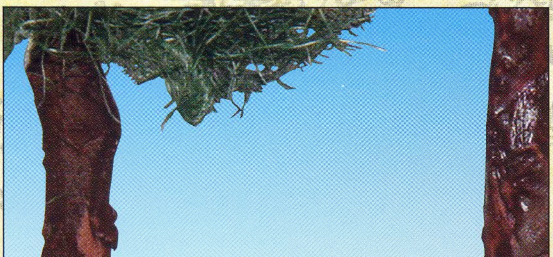
Real twigs can also be useful for making dead trees, as an alternative to using wire. Find some suitable, gnarled twigs and glue them to card bases. You might like to paint them, although this isn't always necessary. Of course, you may even prefer this technique, and you could glue foliage to the twigs, although the end result can be rather brittle and you will have to be more careful with them. The combinations of materials and techniques you can try are many and varied, so why not experiment with different approaches.



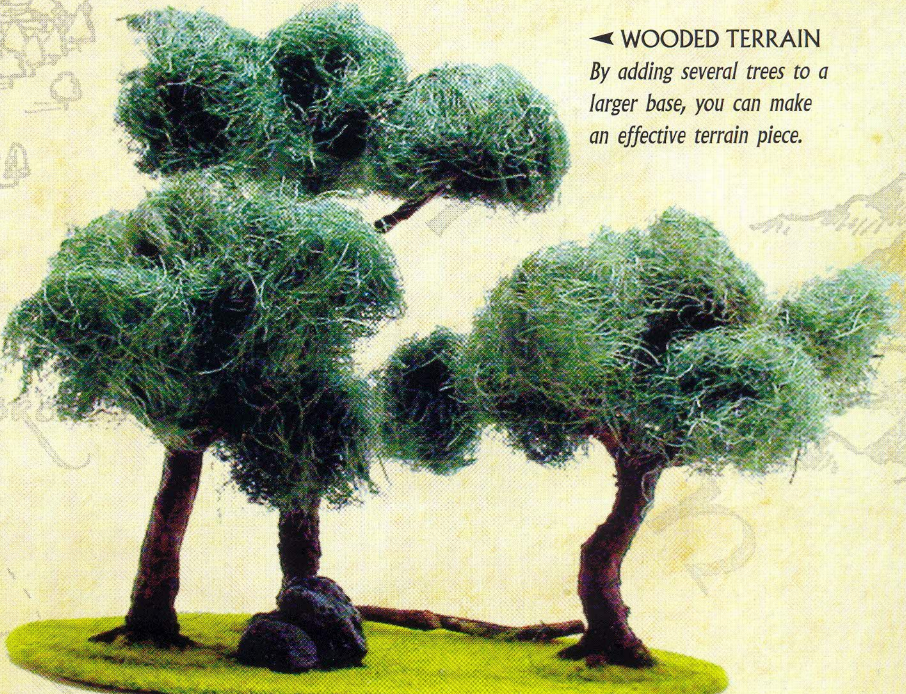
▲ TWIG TREES
Carefully selected twigs can make very realistic dead trees, but they may not be as durable as wire trees.

Making a Forest Base

Once you have made three or four trees, you can make a whole forest section for your gaming board. Make a large, irregularly shaped card base (roughly 20cm/8" is a good size), and stick your trees to this instead of making individual bases. Later you can decorate the base with rocks, gravel or fallen trees, before flocking (see Step 5).



▲ FELLED TREES
You can create fallen trees simply by gluing real twigs into place.



◄ WOODED TERRAIN
By adding several trees to a larger base, you can make an effective terrain piece.

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